1: Fletcher E-5 (1898-1902) 1904
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*539
*796

VII		VIII	
568	Ho-o-o!	573	Ho-o-o!
569	Piras si whata i;	574	Piras ta wata i;
570	Piras si whata i;	575	Piras ta wata i;
571	Reshuru tiara i;	576	Reshuru tiara i;
572	Piras si whata i.	577	Piras ta wata i.

Translation of First Stanza

538 Ho-o-o! An introductory exclamation.

539 Il'Atira si whata i.

h', the sign of breath, of breathing forth life.

atira, mother. The term here refers to Mother Earth, represented by the ear of corn.

si, you; singular number, used in addressing a person.

whata, arise, move, stir about. The word is used when making a request or a suggestion, not a command.

i, a part of the word riki, now, the present time.

540 See line 539.

541 Reshuru tiara i.

Reshuru, the Dawn.

tiara, a birth, a transformation, one form proceeding from another.

i, part of the word riki, now, the present time.

542 See line 539.

Explanation by the Ku'ruhus

We call to Mother Earth, who is represented by the ear of corn. She has been asleep and resting during the night. We ask her to awake, to move, to arise, for the signs of the dawn are seen in the east and the breath of the new life is here.

[761] Il'Atira means Mother breathing forth life; this life is received from Tira'wa atius with the breath of the new-born Dawn.

Mother Earth is the first to be called to awake, that she may receive the breath of the new day.

Translation of Second Stanza

543 Ho-o-o! An introductory exclamation.

544 Il'Atira ta wata i.

h', the symbol of breath, life.

atira, mother; refers to the earth.

ta, a personal pronoun referring to atira; she. In the original no sex is indicated; there are no pronouns he or she; ta applies to either sex.

wata, has arisen.

i, a part of the word riki, now, present time.

545 See line 544.

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Mr Murie spent three days in the translation and study of the ritual, assisted by the Ku'rahus, who explained many points that were somewhat obscure, owing to elisions, the employment of a single word as a mnemonic to call up the picture of a complicated action, and the forcing of words to a different application from that of ordinary speech—a not uncommon occurrence in rituals. The latter carefully watched the work lest mistakes should be made, remarking that the ritual "speaks of the powers above, of whom man should be careful what he says."

There is one aspect of the ritual, essential to its understanding, that was carefully explained by the Ku'rahus, and the substance of many conversations on the subject follows. A man's life is an onward movement. If one has within him a determined purpose and seeks the help of the powers his life will "climb up." Here the Ku'rahus made a gesture indicating a line slanting upward; then he arrested the movement and, still holding his hand where he had stopped, went on to say that as a man is climbing up he does something that marks a place in his life where the powers have given him the opportunity to express in acts his peculiar endowments, so this place, this act, forms a stage in his career, and he takes a new name to indicate that he is on a level different from that which he occupied previously. Some men, he said, can rise only a little way, others live on a dead level, and he illustrated his words by moving his hands horizontally. Men having power to advance, climb step by step, and here again he made his idea plain by a gesture picturing a slant, then a level, a slant, and a level. In this connection he called attention to the words, in line 1359, "rutu'rahwitz pari," "to overtake walking," saying that the people who desire to have a name, or to change their name, must strive to overtake in the walk of life an upper level, such as one as these ancient men spoken of in the ritual had reached, where they threw away the names by which they had been known before. "Rutu'rahwitz pari," is a call to the Pawnees, bidding them emulate these men and overtake them by the doing of like deeds.

Three facts connected with the Pawnee custom of taking a new name should be stated:

First. A man was permitted to take a name only after the performance of an act indicative of ability or strength of character.

Second. The name had to be assumed openly before the people to whom the act it commemorated was known.

Third. It was necessary that it should be announced in connection with such a ritual as that here given.

These facts indicate (1) that a man's name stood for what he had shown himself to be in the light of his actions; (2) that this was recognized by his tribesmen; and (3) that it was proclaimed by one having in charge the mediatory rites through which man could be approached by the supernatural.

3: Densmore E-5 (1919-1920) 1929
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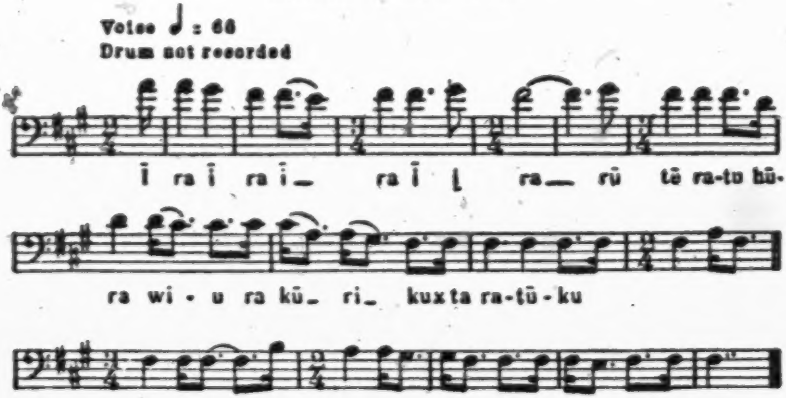
*533 575 was required that they keep hold of each other's hands during the entire dance. "Thus if they came to a tree as they danced they could not loose their hands but must stand there and dance."

*533 888 [761] 726 The general idea of the next song is that it is better to die bravely when young than to live to an enfeebled old age. In this, as in other Pawnee war songs, we see a light estimate upon the value of life as compared to success in war. The song belonged originally to a brave man who lived to an advanced age. When this was sung in a dance he rose and told the young men that it was a painful thing to live to be so old. The song was also sung by men in a battle, this being the last song they sang "when they were all tired out and so nearly beaten that even their hair was disheveled." It was further stated that "sometimes when men were having this dance an enemy attacked the village. This was the song they sang as they drove the enemy [727] away." The song was also used in the scalp dances that followed the return of a successful war party.

*533

No. 23. "Old Age is Painful" (Catalogue No. 1078)

Recorded by EFFIE BLAIN



I	ra	rū	tē	ratu	hūra	wiu
He	comes	it	does	hurt	earth	stick

ra	kū	ri	kux	ta	ratūku
have	do	it	pick up	it	becomes painful

FREE TRANSLATION

He comes.
It hurts to use a cane.
It becomes painful to pick it up.

3: Densmore E-5 (1919-1920) 1929
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An informant said that the song next following was sung "when men made up their minds that it was no matter if they were killed." The tradition concerning this song was related by the singer as follows: The Pawnee were on the buffalo hunt and were climbing a hill in search of the herd. One family had a little boy with them and while they were climbing the hill another tribe overtook them and killed the little boy's father. When the Pawnee had run away from the other tribe they began to kill buffalo. The little boy was very happy about the hunt, not realizing that his father was dead. The child's mother wept and said, "Little boy, you are glad because they are killing buffalo but your father is dead and there is no one to bring us meat as he used to do." She sang this song, the words being those that she had spoken to the little boy.

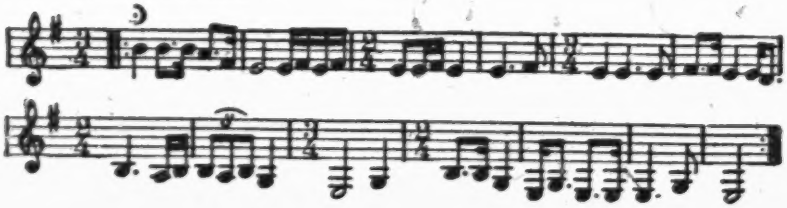
[761]

No. 27. Lance Dance Song (a)

(Catalogue No. 1081)

533*

Recorded by EFFIE BLAIN

Voice ♩ = 58
Drum not recorded

Analysis.—This song, like No. 23, was interrupted by shrill cries. In the second rendition these cries were given at the beginning of the fifth measure. Afterwards the singer resumed the tempo and rhythm of the song. Such cries were also given between the third and fourth renditions. The song has a compass of 12 tones and progresses only by whole tones and major and minor thirds.

The next song was composed by a man who dreamed that he "heard some one crying and singing at the same time."

[787]

Analysis.—This melody is minor in tonality and is characterized by an effect of deep sadness. The two rhythmic units differ only in the division of the last count. Attention is directed to the change of accent in the seventh measure, the final tone of the rhythmic unit falling on an accented instead of an unaccented count. This change represents the break in rhythm which frequently occurs just after the middle of an Indian song. The signature of the key of B is used in the transcription of this melody, although the third above that tone does not occur. The song is classified as lacking the third.

14: Weltfish E-4, 5 (1928-1936, 1954) 1965
(1867) NQ18 Pawnee NQ18

days until his stomach is in order. Then the other four doctors who have sung with the patient are called in and perhaps one or two more, and they speak of the animals and their ways and have a ceremonial smoke and distribute the goods that That-Chief has received in payment. Of the three horses, That-Chief will give one to the owner of the earth lodge where he is living, one he will keep for himself and give one to Horse Finder. The other doctors will note his special generosity, but may explain it merely by the fact that they both have the same bundle powers. Even if they were to suspect, they would not reveal the secrets of their fellow professionals to the lay public.

The Pawnees were thus not immune to the common suspicion that comes to all people in the desperation of sickness, that the doctor is not doing everything possible to cure the patient and that somehow more could have been done if the doctor had willed it.

In view of some of these rather bizarre descriptions, I questioned my informant who was familiar with our methods of gathering evidence and attempting to establish reasonable proof, as to what evidence people had that witchcraft was at the bottom of so much death and sickness among the Pawnees. His reply in substance was that basically they just knew, no proof in our terms being possible. He said: "When men sit around talking, they would talk about these things. They would *know*, but they couldn't prove it."

Rarely would the Pawnees attribute a death to our type of "natural cause." With old people of little social importance, they wouldn't bother to press the question but with anyone of any social position, people were concerned to place the responsibility for the death on the hostility of someone in the community. It was thought that when the person was dying, the hostile person would appear to them as a witch who was hiding his face so that the dying man had to identify him by his body. The dying man or woman would then recognize and name the person. Then the news would get around but no further action would be taken.

The Pawnees recognized that anxiety and hostility were major causes of disease. From the Pawnee point of view, active witchcraft practices were the culmination of sustained, interpersonal hostility and the constant fear of witchcraft represented the anxiety felt in the face of such a threat.

> People got sick to their stomach, or when something stuck them, got blood poisoning, or so the white people call it—but we say, "Someone witched you." Long afterwards if the man recovered, he would be sure to find out who witched him.

The reasoning here being that an important characteristic of his disease —and therefore cause—had been anxiety, and that this could be traced to

14: Weltfish E-4, 5 (1928-1936, 1954) 1965
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OBJECTS OF WOOD FOR THE HOME

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Women Made the Wood Objects for Home Use —Scarcity of Wood—Making the Wooden Bowl, Ladles, Spoons, Mortar, Pestle, Digging Iron, Tent Pegs, Bracket for Hanging Pots over Fire, Tipi Poles

462 322 WOMEN WERE THE MAIN MANUFACTURERS of objects made of wood. Not only did they gather the fuel and the building materials, but they also made all the objects of general utility in the household. The men were directly concerned only with those things that were for their own immediate use—their weapons and their ceremonial objects. In no other group that I know of, except among the Woodland Indians, are the women the woodsmen and the woodcrafters to the extent that they were among the Pawnees. Like other lumbermen in the world, Pawnee women would sometimes be killed while felling trees, and a story is told of a woman responsible for another woman's death in such an accident who grieved so deeply that she wandered off never to be seen again.

[752] [761]

137 462 313 In the Pawnee prairie plains country, the only place that trees grow is along the streams, and in the distance one can readily identify the rivers and streams by the green belt of trees that grow along their banks. This limited distribution of the trees meant that the women often had to travel considerable distances to get the wood they needed. In 1867 they had to have military protection. How matters stood earlier is not known. They also had the advantage of horse transport. The likelihood is that in the past their dogs had this function and a good deal was packed on their backs, water-floated, or simply dragged over the country. When women went to the woods they took their pack ropes which they also made into

[492] [774] 313

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POSTSCRIPT INTO THE PRESENT

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The Modern Pawnee—Otter's Later Life—the Arrival in Oklahoma—the Fate of Otter's Family and Friends—His Marriage—the Modern Day Pawnee Powwow

177 463 SOME MIGHT WONDER how the modern Pawnees came into being, seeing that they are thoroughly integrated citizens of the present United States, many of them living as residents of various urban centers. The Pawnees count among their numbers teachers, artisans, business managers, engineers, journalists, artists, nurses, social workers, professional entertainers, and one former Big League baseball player.

159 761 754 Perhaps the fate of some of the principal characters I have mentioned offers a good means of illustrating the process of transition. The boy, Otter, is a good case in point. When he was about seven years old his father, Victory Call, died. He felt he had been bewitched by his anxious rival in the religious field, Big Doctor, leader of the Doctor Association, whose hegemony the success of Victory Call's Deer Dance cult was challenging. In his dying vision, Victory Call saw a man with an eagle-wing fan before his face that he positively identified as Big Doctor.

159 736 [572] White Woman, Grandma, and the boy were given a home by Uncle War Cry in whose house they settled, taking a subordinate position near its eastern end. The old house was left to the other inhabitants. The boy was warned to break off all relationships with his old friends who might insult him with mention of the fact that he had no father. His mother kept him close to the house. He tried to get acquainted with some of the children nearby, but he found it hard.

159 587 Two years later, Shot Arm, a brave of Lone Chief's Village-across-a-Ridge, came and sued for his mother's hand. Shot Arm approached War Cry and said, "Victory Call was my uncle and he has a son here. He is as my own son and I'd like to raise him." Finally he was told to speak to